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Landscape-Gardening.

LEWELLEN PARK.—This name is given to a recently laid out estate, situated upon the eastern slope of Orange Mountain, N. J., which is the first development, so far as we know, of an idea which may mark a new era in Country Life and Landscape Gardening in this country. So important an enterprise deserves more than a passing notice. The whole estate, of which the Park is a portion, contains about three hundred acres. The situation is elevated, commanding fine views of a wide extent of country, including the city and harbor of New York and its surroundings, and the coast from the Highlands to the south of Sandy Hook. The tract is well wooded, and beautifully broken and diversified. A rocky ravine, through which flows a never-failing brook, divides the estate, and makes one of its finest features. Altogether the location is a happy one.

Mr. L. S. Haskell, the owner of this property, conceived the project, which is now being successfully carried out, of making a beautiful home of this estate not for himself alone, but for many families. Over fifty acres are appropriated to the Park, which is laid out irregularly, including the most beautiful and picturesque portions of the land, surrounded by a delightful drive of nearly three miles. This irregularity of form gives great variety of surface and feeling of size, and it furnishes secluded and quiet nooks and most pleasant surprises. Carefully preserving its natural attractions, the Landscape Gardener's Art develops others: what is artificial is made not only to harmonize with the rustic character of the design, but made with regard to permanence, impressing us as if here, at least, was one work to remain for our children. There are no shams to gratify mistaken economy and offend good taste; but, on the contrary, though simple and rustic, all is honest and pure.

The remainder of the estate is divided into sites of from one to ten acres each. And the same good taste and regard to unity and harmony have directed this division. The lines are run with reference to the nature of the ground, and each lot being complete in itself, contains some special attraction. We are glad to learn that a number of the holders of lots, entering into the spirit of the place and design, intend to improve their lots with reference to each other and the whole enclosure, so that the appearance of one large estate may be suggested.

The whole plot is to be inclosed, and a characteristic gateway and lodge erected. The owners of lots are entitled to all the privileges of the Park, and they are joint proprietors. A person who owns a lot upon this estate has for his use and that of his family over fifty acres of pleasure ground, laid out and ornamented in the highest style of Landscape Gardening, the cost of which only a man of great wealth could afford, but which, divided among so many, becomes a mere trifle, compared to the great advantages obtained. This Park will become not only a source of health and recreation, but of culture and refinement. We trust and believe that this is but the beginning of many such undertakings. There are in the vicinity of our cities many locations now comparatively valueless, which could thus be turned to noblest use, and we know of no way in which combined capital and associated effort could be more worthily employed.

For the benefit of those who may be inspired by this example, we will state the manner in which the money for this Park has been and is to be realized. In addition to the sum paid for his ground, one hundred dollars per acre is required

of each purchaser, as a contribution to a fund devoted to improving the Park, which fund will amount to over twenty thousand dollars. We understand the holders of sites have consented to a slight annual assessment for keeping the Park in repair. This, it seems to us, is a simple and equitable arrangement, and one that might be readily adopted in similar projects.

The community owe much to Mr. Haskell for the public spirit which suggested the idea, and the enthusiasm and good taste with which (assisted by Mr. Bowman and Mr. Daniels as landscape gardeners) he has so far executed it.

Architecture.

We are indebted to one of the best authorities of the country for the following information in relation to "Our Building Stones." In a letter inclosing the "notes" he says:

"I send you some notes upon the building materials on the Baltimore and Ohio road. They offer a field for the extension of a branch of industry not half developed in this country, and one that will in time afford a large income to those who work them, and to the railroads and canals which transport them. I do not doubt that the lines of the Great Pennsylvania and New York roads running through the same formation are just as rich in their mineral stores as the Baltimore and Ohio road."

BUILDING MATERIALS.

In a recent ride over the Baltimore and Ohio Railroad (mountain division), I was particularly struck with the abundance and variety of the building stones exposed by the operations of the railroad contractors. Sandstones and limestones of the finest and the coarsest texture, and of infinite variety of color, have been quarried, and used in the bridges, viaducts, and tunnels on the line. From the cool grey limestone of Cumberland and the blue sandstone of Cheat river, to the warmest and richest tints of orange and yellow, the colors range through an infinite variety of intermediate tints. The beauty of the color and the size of the blocks used in the massive piers of the Monongahela iron suspension bridge, particularly excited my admiration.

These stones lie generally in horizontal layers, of thickness varying from a few inches to twenty feet, and afford extraordinary facilities for quarrying. It is to be hoped that the railroad company, by a low scale of freight, will encourage the enterprising men of Baltimore to work these quarries, and thus afford the means of beautifying that city by the introduction of such exquisite building materials.

Thus we may hope to see the end of this eternal monotony of red brick and brown stone, which will be replaced by materials whose variety will afford scope for choice to the architect, and enable him to make his building in some sort express its intention in suitable colors.

For the edifices of our national metropolis, too, these quarries will afford a material that may tend still more to beautify the rising capital of this great Republic. When the new War and Navy departments and Interior departments are designed, I hope to see a style adopted suitable to the beautiful sandstones of these mountains, whence a supply can be obtained from inexhaustible quarries, which will enable an architect to construct a building in a reasonable time, instead of waiting the slow production of our scanty marble, and our monopolizing cold grey granite quarries.

THE PEABODY INSTITUTE.

THE Trustees of the Peabody Institute have issued proposals to architects for plans. The conditions of the competition are substantially as follows. They require general and detailed drawings and specifications of a building to cover a certain area of ground, for which they offer compensation in this wise:—1st premium, \$500; 2d premium, \$300; 3d premium, \$200; coupled with a stipulation that they will not be obligated to employ the party to carry on the work whose design may be the most acceptable.

Without dwelling upon the folly of a stipulation like the last one, we wish to show the principles that govern competition. Competition is only applicable to material things and processes in a general way; when brought to bear specially upon the labor of the intellect it is controlled by special conditions. When the cost of materials is approximately known, including manual labor and ordinary skill in handling, whether bricks and mortar, by the mason; goods by the merchant; wood by the carpenter; or machinery by the mechanic;—when the laws that govern the production, circulation, or application of such materials, are well developed, and have become matters of *business* routine, there being a probability that some factor or laborer, who deals or works with these material objects, may possess one or more superior advantages, and the benefit of which is coveted by some party who wishes to be sure of obtaining the cheapest current value in proportion to capital invested—then competition is justifiable, for it is fitted to the condition of things, involving no risk to the competing party beyond a possible per centage loss: the extra labor of calculating an estimate according to known resources is comparatively trifling, and the loss of time in doing it is not felt. But the case is quite different when the mind is called upon to create something that does not exist; when brains are demanded instead of stones—the wear and tear of intellect instead of hands; when the artist or philosopher is required to show the beautiful or just relation of things to one another; when the labor of love is demanded instead of the fruits of a love of gain; when students of beauty are asked to mould material things into proportions and forms not generally laid down by square and compass;—then the conditions of competition are quite opposed to those which relate only to common materials and ordinary intellect. An original design belongs to this phase of mental labor, and it is not to be extorted in the same way as a government contract for stationery, or the construction of a powerful steam engine.

But we have nothing to do with the difference of conditions argumentatively; we desire simply to show that the trustees of the Peabody Institute are in danger of getting a poor structure. Nobody questions the right of people to dispose of money as they please; but to ignore the fact that to properly design a building for any locality—for any purpose—requires time, thought, study, experience, is an evidence of ignorance, to say the least. Few men can afford to design for nothing, though many unfledged aspirants for professional standing are ready to do so with very slight chances of success. The time necessary to produce suitable plans for a building like the Peabody Institute would require at least four months, if they are to be conscientiously studied and drawn so as to guarantee to its trustees as well as to posterity a sound substantial edifice. Five hundred dollars for such a service is no adequate compensation for the effort. Whoever undertakes it without a certainty of

being paid for his time is tempted to slight his work, the result of which is sure to prove extra cost afterwards. Five hundred dollars to a competent architect for a complicated design, is no more of a remuneration than \$1,500 annual profits would be to a merchant who had spent years of toil and care in building up a large business. If any of the trustees of the Peabody Institute are merchants, they are making proposals based upon conditions the like of which in their own business they would be the last to consider! To expect architects of adequate ability to compete at all, is about the same as if a merchant, having an important suit on hand, should advertise for a lawyer, specifying terms, and expect Charles O'Connor, for instance, to apply for the job. Luckily, the value of lawyers is better understood by merchants than the value of architects.

We would not, by any means, wholly repudiate the principle of competition. Sometimes it is advantageous. All we contend for in the case of the Peabody Institute and similar instances, is, that the actual value of the artist's profession shall not be sacrificed to jobbing principles. We have no doubt artists are willing to compete if they can secure the "bread-and-butter" value of their time. An artist's design is his brick, his piece of calico, his steam-engine, and he can no more afford to risk the loss of his labor than the mechanic could to produce, or the merchant to buy wares to throw away in case they did not meet the requirements of a definite purpose. Whenever merchants or mechanics compete unsuccessfully their business materials are never valueless; but an artist's design, if unaccepted, is not only lost, but time and capital with it. If, therefore, any good is to come from competition, the trustees of the Peabody Institute should select a number of the best architects, and invite them to send in plans, specifying the requirements of the building (as far as can be done), the size of the lot, grade of street, limit of cost, etc. Each design to consist only of story plans and perspective views, the latter all to be taken from one specific point, so that all the designs may stand on an equal footing. Then each architect should be paid, in such a case not less than \$500. We do not believe architects would object to this arrangement; it would be an economical one for the trustees, as the designs would be far more thorough and complete. We presume the trustees are merchants, or have been. Why should they not bring to bear upon the choice of an architect the commercial principle of credit-reference? No architect should be employed to erect, or asked to compete for a structure such as is required for the Institute, who is unable to demonstrate that he possesses adequate knowledge and skill by referring to satisfactory structures already built. If our wealthy proprietors and corporations would adhere to this principle whenever they constitute artists their factors in the realm of Art, we should not see the names of so many who are conspicuous for success in commercial spheres rendered ridiculously conspicuous for failure in the Art sphere.

A MAN's genius is always, in the beginning of life, as much unknown to himself as to others; and it is only after frequent trials, attended with success, that he dares think himself equal to those undertakings, in which those who have succeeded have fixed the admiration of mankind.—*Hume*.

FORM may be regarded as the point of the encounter of science and sensation, of thought and nature.